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The Art Institute of Chicago



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Portrait of an H&S Client in Pictures and Text

What kind of Haskins & Sells client has \$52 million worth of investments, shares its riches with anyone who walks in the door—yet does not even own its own building and has to solicit donations every year to make ends meet?

The Art Institute of Chicago is, to say the least, an unusual client. It is also a most distinguished one, which accountants from the Chicago Office are proud to serve. By rendering a service which helps the Art Institute director, Charles C. Cunningham, and its comptroller, Col. S. N. Black, conduct its operations in a sound business manner, H&S is promoting the Institute's purpose, which is to bring education, enjoyment and inspiration to the people of Chicago and the Midwest.

Set in Grant Park fronting on Michigan Avenue and backing against the Illinois Central Railroad tracks, the main Art Institute building dates back to the Columbian Exposition of 1893. Then a young and small organization, the Institute occupied the large Italian Renaissance structure when the world's fair closed. Since that time it has expanded physically across the I. C. tracks by way of an elevated gallery, and now embraces a great museum, a school of art and a drama school. The Chicago Park District owns the buildings, and contributes about \$400,000 a year from its tax levy to the operating budget of the Art Institute.

Tax money helps, of course, but public funds alone cannot keep this public service institution moving forward. Nor is the \$1.5 million annual income from endowments enough to balance the Institute's books. Its yearly budget,

now around \$5.5 million, requires Director Cunningham to seek support from potential private donors in several forms. Like his opposite numbers at other museums, he looks for endowment funds, cash donations and works of art. Last year the Art Institute's annual contributors drive brought in more than \$400,000. In addition, the number of members who belong to the Institute rose to nearly 42,000, highest museum membership in the country, and added more than \$300,000 to income. Thus the financial base of the Art Institute of Chicago rests broadly on thousands of private citizens who appreciate it and show their devotion through solid support.

To list even the highlights of the Art Institute is difficult because its collections are so rich and varied. The generosity of several generations of private art collectors in Chicago has endowed the museum with paintings by Renais-



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Mounting circular staircase on a tour of the Institute, Director Charles C. Cunningham (l.) shows Rey Hoffman, H&S partner, some of the museum not revealed in the accounting records.

Assumption of the Virgin, a gigantic painting by El Greco, dominates the stairway view as the museum visitor approaches the second floor of the Art Institute of Chicago.



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Restoring a painting by hand is a painstaking process, being carried out here by the museum conservator, Alfred Jakstas. Paintings are protected by a clear surface film over the color layer of paint.

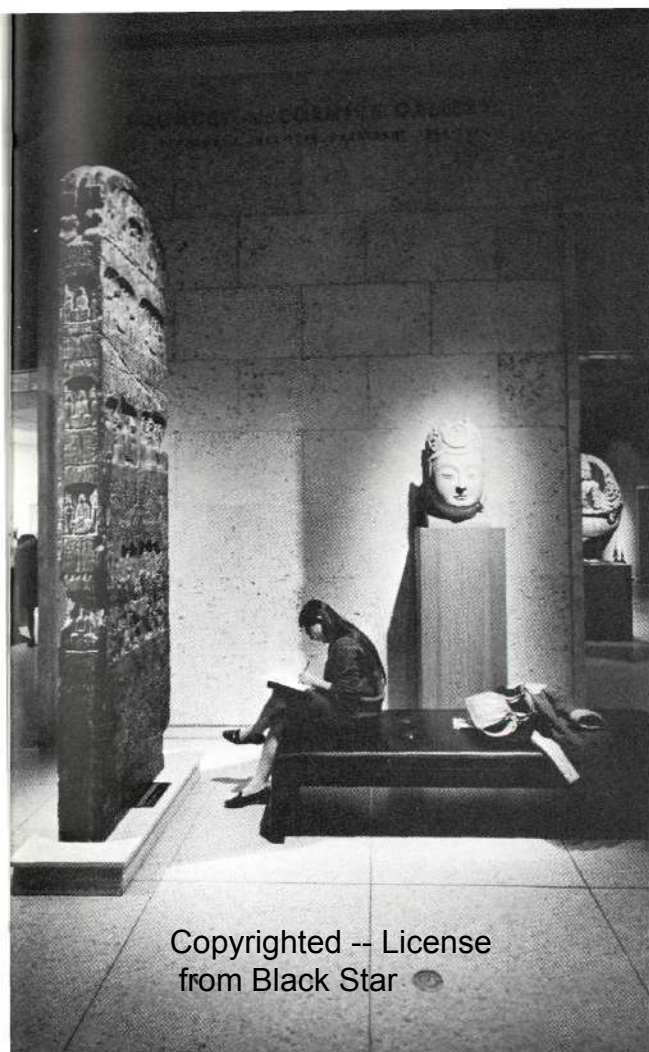
Seated comfortably, two visitors pause to appreciate in leisure Seurat's painting, Afternoon on the Ile de la Grande Jatte, an outstanding French Impressionist painting in the Chicago collection.



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sance masters; Dutch School painters such as Rembrandt, Rubens and van Dyck; the French Impressionists; American painters, and the contemporary master, Picasso. In sculpture the collections range from Oriental stone carving, wooden statuary from medieval churches, the renowned *Standing Woman* by the modern French sculptor Gaston Lachaise, to contemporary abstractions. The prints and drawings collection, only a tiny fraction of which can be displayed at one time, is tremendous. From it, as from other collections in the Art Institute, many works are lent each year to loan exhibitions, which enrich the cultural life of other cities to which they are sent for display. In this way, the Art Institute of Chicago benefits art enthusiasts in many places beyond its own city.

The Institute does a superb job as public educator. More than 50,000 adults attended group lectures in the galleries last year, and somewhat over twice as many school children visit the museum annually in organized groups to see exhibits and hear talks that open up a new world to many of them. All told, visitor traffic during the fiscal year that ended June 30, 1968 ran above 2 million admissions to the Art Institute museum and the Goodman Theatre, which it operates in connection with the drama school. An active program of Institute publications helps art-conscious Chicagoans read up on what they are seeing, and the museum



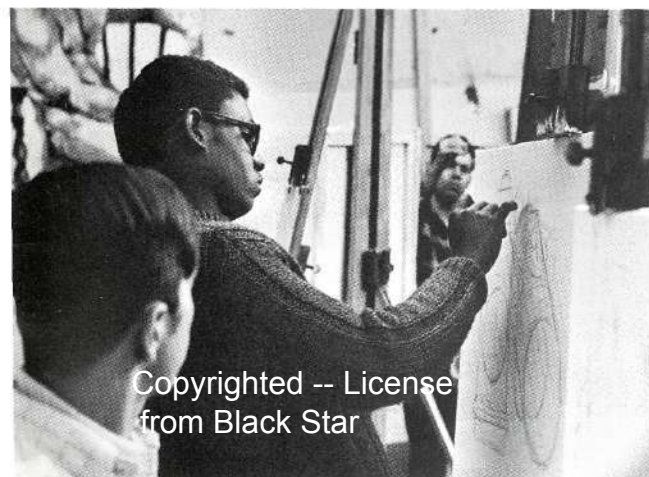
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*Oriental sculptures and soft lighting
provide a serene, beautiful setting for a
young student absorbed in her work.*



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*Children's groups visit the Art Institute
every day and hear demonstration lectures
by highly trained instructors gauged to
their level of understanding.*

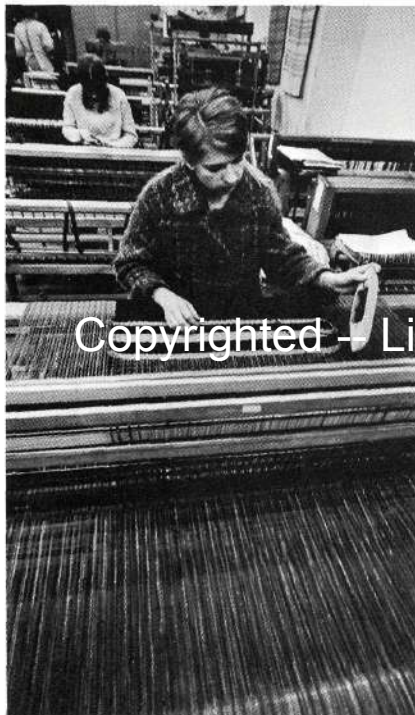


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*Art school students at the Institute are
drawn from all parts of the U.S. and from
abroad. These painting class freshmen
may become school teachers, commercial
illustrators or graphic designers.*

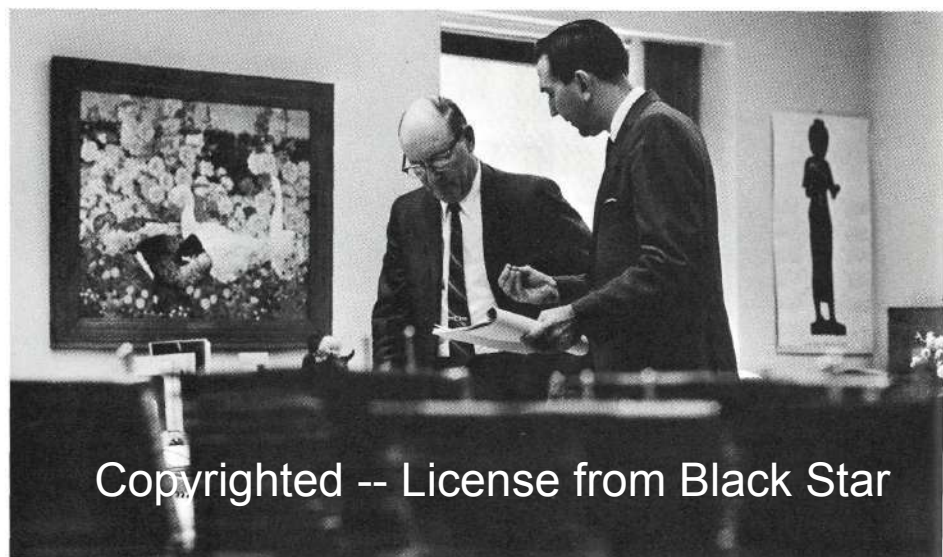
Removing a painting from the museum wall for reframing, technician Tim Lennon leaves his permit beneath the label to show omnipresent guards why the picture is missing.

Weaving class students at the Institute art school learn how to use looms of all sizes and turn out imaginatively designed rugs and wall tapestries.



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Looking at the records, principal John Rauser (r.) and Col. S. N. Black, comptroller of the Art Institute, compare notes in the Institute accounting office.



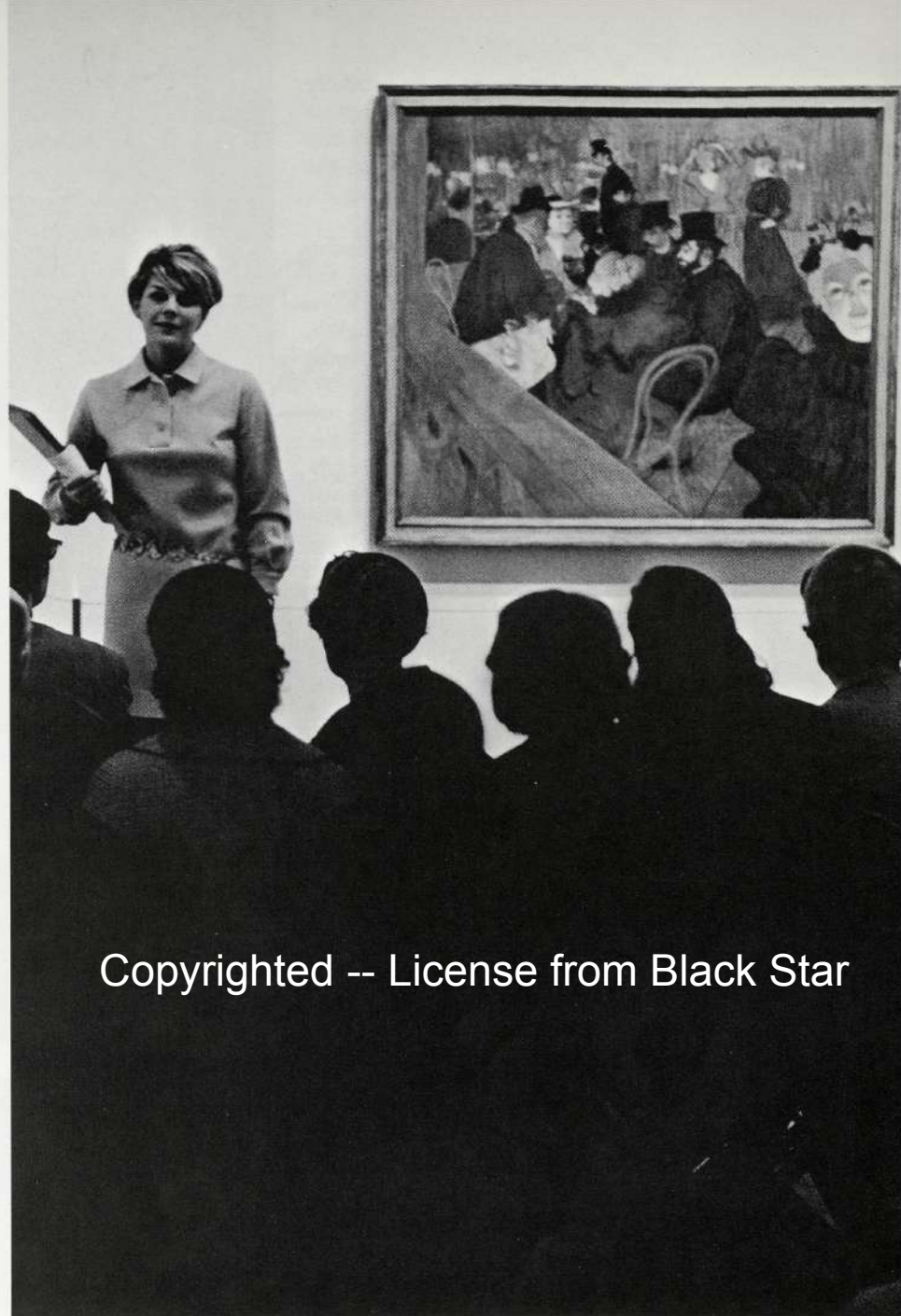
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art store offers a broad range of books, prints and art objects displayed in colorful abandon.

Behind the scenes, department curators and the conservator's staff are studying, classifying, repairing and restoring art works that may have been damaged before they were presented to the Art Institute. An inappropriate frame may be removed and an old one (or a simulated antique) substituted for it. Protective clear film may be added to the color layer of a painting that was previously exposed. Inside the exhibit halls, temperature and moisture are closely controlled to protect from deterioration art treasures that cannot be replaced.

The School of the Art Institute is one of the outstanding degree-granting schools of art in the United States. At present it has 900 students, including 30 from abroad, most of them earnest young people who are planning careers in art. Over the years a good many have gone on to distinction as creative artists, some have become teachers of art in schools and colleges in all parts of the country, and still others turn their energies to commercial art and industrial design. One look around a typical class shows the visitor a great variety of costumes, hairdos and physical types; but running through the group is one common thread—eagerness to learn and express oneself in the graphic and plastic arts.

The Art Institute mounts an average of five major exhibitions almost every year, so an habitué of the Institute will find something new to him almost every time he visits the museum. When art works are shipped to the Institute or when they are lent to other museums, they may travel in any of a number of ways. A big collection is



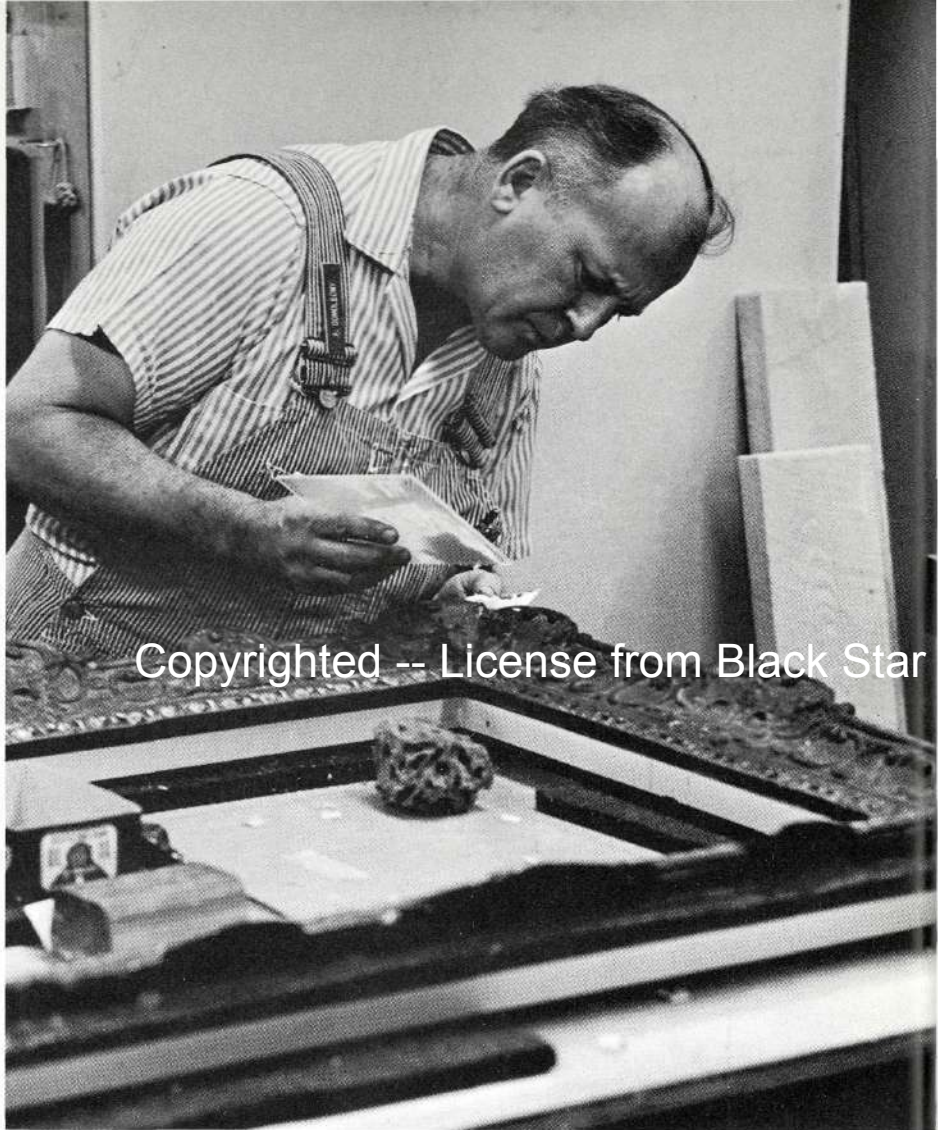
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Adult visitors group hears Marcia Fergestad, instructor at the Art Institute of Chicago, describe the fine points of Toulouse-Lautrec's painting of night club life at the Moulin Rouge.

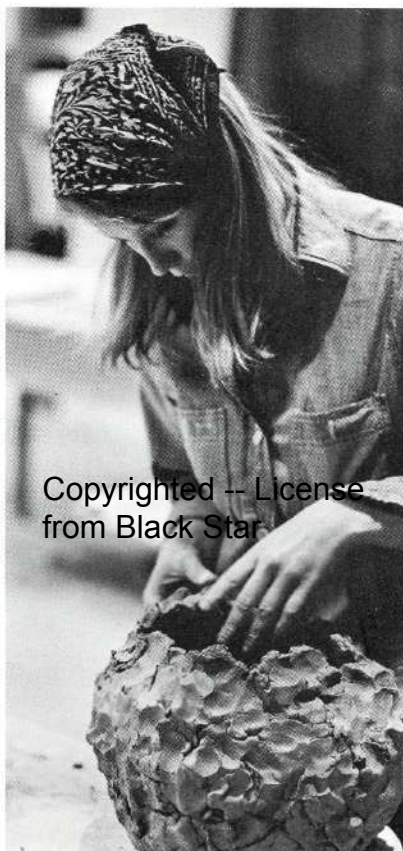
usually sent by truck, very carefully padded. If one small work of great value is transported, a curator may buy two airline tickets and then sit on the plane with it like a mother caring for a baby.

One unusual feature of the museum is the Thorne Rooms in Miniature, the gift of Mrs. James W. Thorne. This is a display of model interiors of English, French and American period rooms from the 1500s to the present century. The models, based on a scale of one inch to one foot, are recessed into the display walls at eye level. Amazingly intricate and faithful to the actual rooms of which they are replicas, they make possible the study of interior design history in a small space.

Ralph S. Johns, who was partner in charge of the Chicago Office until 1968, recalls the day in August 1950 when he arrived in the city from New York and became one of the original H & S men to serve on the Art Institute engagement. He has watched it grow ever since—in service, holdings and budget. Through the years he has taken a special interest in the great museum on Michigan Avenue guarded by its famous pair of sculptured bronze lions, and his name is a fixture on the list of annual contributors to the Art Institute. He and Mrs. Johns look forward to spending more time visiting this client with the wide-open doors.



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Frame restoring is a specialty of Anthony Domolecny, master carpenter, in the behind-the-scenes part of the Art Institute unknown to visitors. Here he builds up a broken corner with plaster and glue.

Ceramics class project involves an art school student up to her elbows as a vessel begins to take shape.